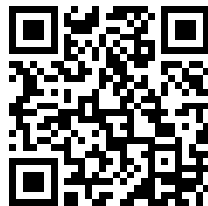


---

This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

Google<sup>TM</sup> books

<http://books.google.com>



NYPL RESEARCH LIBRARIES



3 3433 08411241 0

THE  
NEW YORK PUBLIC LIBRARY

PRESENTED BY  
MRS. GEORGE W. DOANE

Jones

\* M M









THE NEW YORK  
PUBLIC LIBRARY

APR 18 1885  
TILDEN

A MANUAL OF INSTRUCTIONS

ON

Plain-Chant, or Gregorian Music,

WITH

THE CHANTS AS USED IN ROME

FOR

High Mass, Vespers, Complin, Benediction, Holy Week,  
and the Litanies.



BY

THE REV. JAMES JONES.



London:

CHARLES DOLMAN, 61 NEW BOND STREET.

M. DCCC. XLV.





Done

A MANUAL OF INSTRUCTIONS

ON

Plain-Chant, or Gregorian Music,

WITH

THE CHANTS AS USED IN ROME

FOR

High Mass, Vespers, Complin, Benediction, Holy Week,  
and the Litanies.



COMPILED CHIEFLY FROM ALFIERI AND BERTI,

WITH THE APPROBATION OF

THE RIGHT REVEREND VICARS APOSTOLIC,

BY

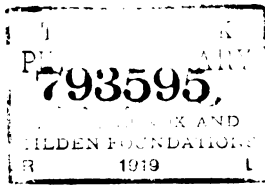
THE REV. JAMES JONES



London:

CHARLES DOLMAN, 61 NEW BOND STREET.

M.DCCCXLV.



Psallite Deo nostro, psallite : psallite Regi nostro, psallite : quoniam  
Rex omnis terræ Deus : psallite *sapienter*.

*Ps. xli. 6, 7.*

UNIVERSITY OF CHICAGO  
LIBRARY  
RECEIVED  
1919

# Approbation.

TO THE REV. JAMES JONES.

WE approve of the MANUAL OF INSTRUCTIONS ON PLAIN-CHANT, OR GREGORIAN MUSIC, with the Chants, as used in Rome, for High Mass, Vespers, Complin, Benediction, Holy Week, and the Litanies, compiled by you chiefly from Alfieri and Berti, and permit the use of it in our respective districts.

- ✠ Thomas, BISHOP OF CAMBYSOPOLIS, V.A.C.D.
- ✠ Nicholas, BISHOP OF MELIPOTAMUS, *Coadjutor*.
- ✠ Thomas, BISHOP OF OLENA, V.A.L.D.
- ✠ John, BISHOP OF TRACHIS, V.A.Y.D.
- ✠ William, BISHOP OF ARIOPOLIS, V.A.E.D.
- ✠ George, BISHOP OF TLOA, V.A. Lanc. D.
- ✠ James, BISHOP OF SAMARIA, *Coadjutor*.
- ✠ Thomas Joseph, BISHOP OF APOLLONIA, V.A. Welsh D.
- ✠ Francis, BISHOP OF ABYDOS, V.A.N.D.
- ✠ William, BISHOP OF LONGO, *Coadjutor*.
- ✠ Charles, BISHOP OF PELLA, V.A.W.D.

September, 1845.

www.  
2004  
www.

## P R E F A C E.

---

THE object of the following pages is to supply a concise and easy explanation of the rules of Plain-Chant, as differing from those of Modern Music, and also a sure guide for the chanting of the principal Offices of the Church. Both have of late been much called for by many desirous to propagate the knowledge of pure Gregorian Music, and to promote an accurate and uniform version of our sublime ecclesiastical melodies, in place of the unauthorised variety which prevails in most of our chapels and churches. To such this Manual is offered ; not only for the use of the clergy, but of the laity also ;—to direct the priest chanting at the altar, and to enable the people to respond, either in choir or throughout the congregation.

Its rules, and the versions of the different chants, may be safely adopted ; inasmuch as they are derived, with scarcely an exception, from the works of Alfieri and Berti, the two highest authorities in Rome, and have received the sanction of several of those best acquainted with Plain-Chant in this country, and the high approbation of the Right Reverend Vicars Apostolic.

The method adopted in compiling the work has been to compress

as much matter as possible into the shortest space, in order to accommodate, as to size and price, the greater number of purchasers.

To render it easy of reference, a general alphabetical Index is added, by which any point of inquiry contained in the Manual may at once be referred to.

ST. MARIE'S, WORKSOP,  
*Vigil of the Assumption of the B. V. M.*  
1845.

---



## Contents.

	PAGE
INTRODUCTION . . . . .	1
GREGORIAN NOTE . . . . .	2
STAVE . . . . .	2
NOTES . . . . .	3
CLEFS . . . . .	3
ACCIDENTAL CHARACTERS . . . . .	4
FLAT AND SHARP, USE OF . . . . .	4
THE SCALE, OR GAMUT . . . . .	5
MODERN MAJOR SCALE . . . . .	5
GREGORIAN SCALES . . . . .	6
MODERN MINOR SCALE . . . . .	7
INTERVALS . . . . .	7
MODES . . . . .	8
THE EIGHT MODES OR TONES FOR THE PSALMS . . . . .	10
THE EIGHT TONES AS SUNG AT THE INTROIT . . . . .	11
THE EIGHT TONES FOR THE PSALMS ON FEASTS . . . . .	12
THE EIGHT TONES FOR THE PSALMS ON FERIAS . . . . .	15

### Vespers.

DEUS IN ADJUTORIUM . . . . .	17
PSALMS . . . . .	17
LITTLE CHAPTER . . . . .	18
HYMNS . . . . .	18
VERSICLES . . . . .	19
INTONATIONS FOR THE MAGNIFICAT . . . . .	21
THE PRAYER, RULES FOR CHANTING OF . . . . .	21
BENEDICAMUS DOMINO . . . . .	23

### Complin.

JUBE DOMNE . . . . .	25
CONVERTE NOS . . . . .	25

	PAGE
PSALMS . . . . .	26
HYMN . . . . .	26
RESPONSES . . . . .	27
NUNC DIMITTIS . . . . .	27
PRECES, &c. . . . .	28

### High Mass.

COLLECT AND POSTCOMMUNION . . . . .	29
THE EPISTLE . . . . .	29
PROPHECIES AND LESSONS . . . . .	29
PATER NOSTER BEFORE THE LESSONS . . . . .	30
THE ABSOLUTION AND BLESSING . . . . .	31
THE GOSPEL . . . . .	31
SOLEMN PREFACE . . . . .	32
FERIAL PREFACE . . . . .	32
PATER NOSTER AND PAX DOMINI . . . . .	33
CONFITEOR FOR SOLEMN COMMUNION . . . . .	33
ITE MISSA EST . . . . .	34
BLESSING AT A PONTIFICAL HIGH MASS . . . . .	34

### Holy Week.

PANGE LINGUA . . . . .	36
PRAYERS ON GOOD FRIDAY . . . . .	36
ECCE LIGNUM . . . . .	36
LUMEN CHRISTI . . . . .	37
LAMENTATIONS . . . . .	37
LITANIES . . . . .	37
APPENDIX: EXERCISES FOR THE VOICE . . . . .	39

A MANUAL OF INSTRUCTIONS  
ON  
**Plain-Chant, or Gregorian Music.**

---

INTRODUCTION.

ALTHOUGH it is uncertain at what early period music began to be used in the service of the Christian Church, it is not improbable that it was introduced by the very Apostles of our Lord, and that they, in so doing, adopted the strains of the songs of Sion.<sup>1</sup> We have no clear testimonies, however, on this subject before peace was restored to the Church; when, as Eusebius tells us, "different places were assigned to the young and old who sung Psalms."<sup>2</sup> St. Augustine, in his "Confessions," makes mention of the alternate singing of Psalms in the church of Milan, as instituted by St. Ambrose, "according to the manner of the eastern parts." The venerable Alban Butler, in his life of St. Ambrose, remarks: "Psalms were always sung throughout the whole Church; but St. Ambrose seems first to have established at Milan the custom which he had learnt from the oriental Churches, of singing Psalms alternately by two choirs; which spread from Milan to all the churches of the West."

The Ambrosian chant, which was Greek music applied to the Psalms and Hymns of the Church, continued in use till the time of St. Gregory the Great, in the sixth century; when, as much uncertainty in the science of Church-music, and many abuses in the use of it, had obtained and prevailed to a great extent, this gifted pope undertook to clear up the former and to reform the latter. For these ends he adopted the theory of Boethius, who, a few years before, had explained, in five

<sup>1</sup> See a dissertation on this subject by Martini, tom. i. diss. iii., Bologna, 1757, in which he adduces many arguments to prove that ecclesiastical music was in use in the time of the Apostles, and also, that the Eight Tones now used in chanting the Psalms were composed by King David.

<sup>2</sup> Bp. Wiseman's Lectures on Holy Week.

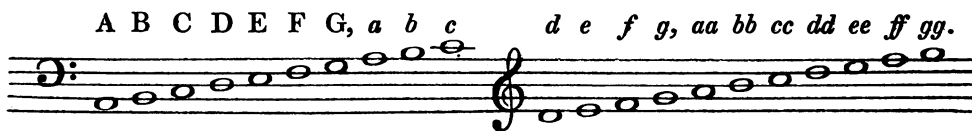
books, the abstruse rules of Greek music. He collected together the various strains of ecclesiastical music: some he curtailed, others he amplified, others again he entirely changed, and introduced others that were new. In a word, he reformed, corrected, and arranged all the musical portions of the Church-service. Hence has the ecclesiastical chant, ever since, borne the name of this illustrious pontiff, and is still called

### Gregorian Note.

The Greeks, and from them the Romans, to express the pitch, high and low, made use of the first fifteen letters of their respective alphabets *on one line*. St. Gregory reduced the number of letters to the first seven of the Roman alphabet. "He employed the capitals for the first septenary, beginning with the A answering to the lowest space in our Bass clef. For the next ascending septenary he used the corresponding small letters; and the third septenary he denoted by the small letters doubled."<sup>1</sup>

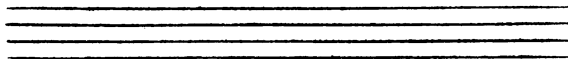
#### EXAMPLE.

##### *Explained in Modern Notation.<sup>2</sup>*



Guido d' Arezzo, an Italian monk, early in the eleventh century, began to mark the degrees of high and low pitch by dots on and between *four* parallel lines, called a

### Stave.



To these dots, used on and between the lines of the stave, he gave, in place of the letters of the alphabet, the names still in use in Gregorian music, taken from the first strophe of the Vespers Hymn of St. John the Baptist:

UT,<sup>3</sup> RE, MI, FA, SOL, LA, SI.

<sup>1</sup> Ayrton.

<sup>2</sup> This Manual supposes a previous knowledge of the elements of modern music, but not as absolutely necessary for acquiring that of Plain-Chant from this Manual.

<sup>3</sup> In place of Ut, Do is now universally adopted in singing.

## Notes.

In the same century, Magister Franco, of Cologne, is said to have invented, in place of dots, the characters or notes now used in Gregorian music, which at once denoted not only the pitch by their position, but, by their form, the duration of the sounds with the quantity and accent of the words. These notes are of three kinds :

- The square with a stem . ■ called a Long.  
 The square . . . . ■ called a Breve.  
 The diamond . . . . ♦ called a Semibreve.

Their original length as representing the duration of sound is not certainly known, having been lost with the ancient pronunciation of Latin; but their relative proportions, though disputed by some, according to the best authorities may be considered thus: the Square or Breve as representing *one*, the Diamond or Semibreve as *half* the Square, and the Square with a Stem or Long as *one and a half*, or as equal to the Square and Diamond. They do not, however, represent these proportions so strictly as modern notes.

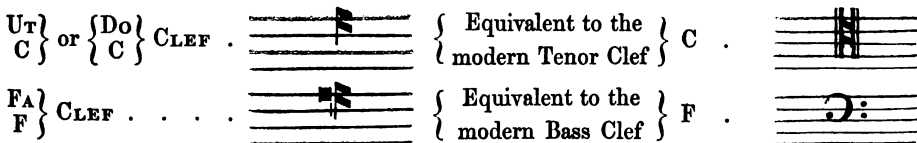
Besides these three notes there are bonded and oblique notes, sometimes met with in old chanting books. Example:



These bonded and oblique notes stand for the notes placed after them in the Example.

## Clefs.

To indicate the local names of the notes on and between the lines of the stave, two CLEFS are used, said to have been invented by De Muris, in the fourteenth century. They are called the UT or DO CLEF, and the FA CLEF. They are expressed thus:



One of these clefs is placed at the beginning of the stave, in every piece of music,

on any one of the four lines, to which it gives the name of Do or FA; and thus determines the names of the other lines and spaces. As,



### Accidental Characters.

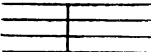
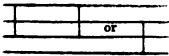
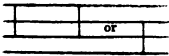
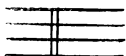
The *Flat*  $\flat$ , the *Sharp*  $\sharp$ , the *Natural*  $\natural$ , and the *Guide*  $\blacktriangledown$ , are sometimes used, but are of late introduction. The Flat lowers the note before which it is placed a semitone; the Sharp raises it a semitone; and the Natural restores it from Flat or Sharp to its original sound. The Guide is placed at the end of a stave, to indicate the line or space on which the next note in the succeeding stave is placed.

The Flat  $\flat$  is used before *si*, in order to avoid the dissonance of the tritone from *fa* to *si*. It is generally marked immediately after the clef, when intended to be used throughout the piece with the notes on the line or space on which it is marked; or, when it occurs accidentally, it is marked before the note it affects, and affects only that note; but it is sometimes omitted. When, however, the air ascends or descends at once, or by the intermediate notes, from *fa* to *si*, or from *si* to *fa*, the Flat should always be used with *si*. When *si* is flat it is called *za*.

The Sharp  $\sharp$ ,<sup>1</sup> although it does not belong to pure Gregorian, has now so very generally obtained as to authorise its use. It is used with the seventh in minor cadences: as when, in such cadences, *do* falls between *re re*, or *mi re*, the *do* is sharp, for which see the notes for the word "*fine*" in the "Preface de Nativitate," and those of the final cadence of the second tone; or, as when *sol* falls between

<sup>1</sup> It is said to have been first introduced by accompanying the choir on the organ, constructed not only with a diatonic but also a chromatic scale, which latter scale afforded to every tonic a major seventh; and this being more pleasing to the ear than the minor seventh, was adopted, and, though fiercely opposed, has continued to be used ever since.


*la la*, the *sol* is sharp, for which see the notes of the intonation of the fourth tone, and numberless other instances.

*Bars* are likewise used, but not to mark the time, as in modern music. They are of three kinds: the *long*  to mark a pause for respiration; the *short*  or  to divide one word from another; and the *double*  to mark a complete portion or end of the whole piece.

A careful attention to the use of the bars is absolutely necessary to acquire the true style of chanting Gregorian music. Every note and syllable ought to be most distinctly enounced, as in modern recitative. To use modern ornaments and graces, is entirely to destroy the character of Plain-Chant.

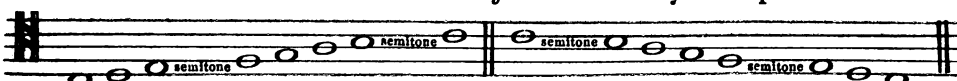
### The Scale, or Gamut.

The scale is a succession of seven sounds, represented by seven notes, ascending or descending. Of these sounds five are whole tones, and two are semitones. Hence the scale is called Diatonic, or proceeding chiefly by whole tones.

I. 

Tonic {	1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
	do	re	mi	fa	sol	la	si	do	do	si	la	sol	fa	mi	re	do
	c	d	e	f	g	a	b	c	c	b	a	g	f	e	d	c

With this scale the modern Major Scale exactly corresponds:



1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
c	d	e	f	g	a	b	c	c	b	a	g	f	e	d	c

From the above fundamental scales others are derived; in Gregorian, six others; in modern music, thirteen. But while the position of the semitones changes in all the Gregorian scales as regards the Tonic, or first note of each scale, it remains the same in all modern scales;<sup>1</sup> in as much as all modern scales are only transpositions, as to pitch, of one and the same scale. This distinctive difference between Gregorian and modern scales presents the chief difficulty in learning the strains of the former, after an habitual acquaintance with those of the latter.

<sup>1</sup> See the modern scales in any elementary book of modern music.



## Gregorian Scales.

II. Tonic  $\left\{ \begin{smallmatrix} \text{Re} \\ \text{D} \end{smallmatrix} \right\}$  . . .

1	2	3	4	5	6	7	8
re	mi	fa	sol	la	si	do	re
d	e	f	g	a	b	c	d

III. Tonic  $\left\{ \begin{smallmatrix} \text{Mi} \\ \text{E} \end{smallmatrix} \right\}$  . . .

1	2	3	4	5	6	7	8
mi	fa	sol	la	si	do	re	mi
e	f	g	a	b	c	d	e

IV. Tonic  $\left\{ \begin{smallmatrix} \text{Fa} \\ \text{F} \end{smallmatrix} \right\}$  . . .

1	2	3	4	5	6	7	8
fa	sol	la	si	do	re	mi	fa
f	g	a	b	c	d	e	f

V. Tonic  $\left\{ \begin{smallmatrix} \text{Sol} \\ \text{G} \end{smallmatrix} \right\}$  . . .

1	2	3	4	5	6	7	8
sol	la	si	do	re	mi	fa	sol
g	a	b	c	d	e	f	g

VI. Tonic  $\left\{ \begin{smallmatrix} \text{La} \\ \text{A} \end{smallmatrix} \right\}$  . . .

1	2	3	4	5	6	7	8
la	si	do	re	mi	fa	sol	la
a	b	c	d	e	f	g	a

VII. Tonic  $\left\{ \begin{smallmatrix} \text{Si} \\ \text{B} \end{smallmatrix} \right\}$  . . .

1	2	3	4	5	6	7	8
si	do	re	mi	fa	sol	la	si
b	c	d	e	f	g	a	b

Of the above six scales—differing as they all do from the modern major scale in the position of one, or other, or both of the semitones, which, in all the scales, fall between the *mi* and *fa* and *si* and *do*,—four, viz. *re*, *mi*, *la*, and *si*, having minor tonic thirds, partake, in this respect, of the character of the modern minor scale, but not in other particulars. In the modern minor scale, the semitones, in ascending, lie between the 2d and 3d and 7th and 8th; but in descending, between

the 2d and 3d and 5th and 6th. But, in the scales in question, the position of either one or both of the semitones does not occur between the same degrees as in the modern minor scale; nor does either of the semitones alter its position in descending.

### Modern Minor Scale.



### Intervals.

An INTERVAL is the distance, as to pitch, between one note and another. The intervals used in Gregorian music are nine.

I. THE SEMITONE, which is the least of all the intervals, as from *mi* to *fa*, and from *si* to *do*.

II. THE TONE, which is the interval between any note of the scale and the note following, except from *mi* to *fa*, and from *si* to *do*.

III. THE MINOR THIRD, which includes one tone and a semitone.

IV. THE MAJOR THIRD, which includes two whole tones.

V. THE FOURTH, which includes two tones and a semitone.

VI. THE FIFTH, which includes three tones and a semitone.

VII. THE MINOR SIXTH, which includes three tones and two semitones.

VIII. THE MAJOR SIXTH, which includes four tones and one semitone.

IX. THE OCTAVE, which includes five tones and two semitones.



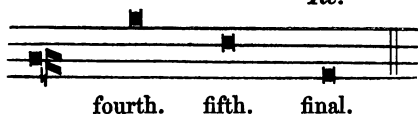
\*. See the Appendix for exercises on the intervals.

## Modes.

A Gregorian *Mode* or *Tone* is a modification of a scale into a melody characterised by a *Final* or *Tonic*, and a *Dominant*<sup>1</sup> or *Reciting-note*. Each of the seven scales admits of two such modes, which have the same finals, but different dominants. Hence the original number of modes was fourteen.<sup>2</sup> On this point great disputes arose, which at length were referred to Charlemagne for decision. The emperor, after consulting the most eminent musicians of the day, issued a decree that eight modes *appeared* to be sufficient. The Greeks remonstrated, and he allowed twelve. At present, eleven modes are used in chanting Antiphons, Graduals, &c., and these admit of a variety of melodies; but in chanting the Psalms and Canticles only eight are used, each of which has its fixed melody. These modes are called either *Authentic*, as being the original modes, or *Plagal*, as being borrowed from the former. When the melody ascends to the fifth above the final, and to the fourth above the fifth, and does not descend below the final, the mode of such melody is *Authentic*. When the melody ascends to the fifth above the final, and descends to the fourth below it, the mode is *Plagal*. Thus:

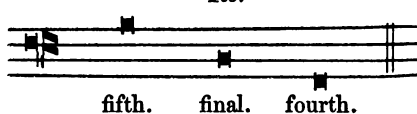
### I. AUTHENTIC.

*Re.*



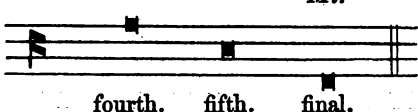
### II. PLAGAL.

*Re.*



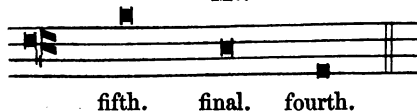
### III. AUTHENTIC.

*Mi.*



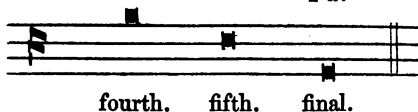
### IV. PLAGAL.

*Mi.*



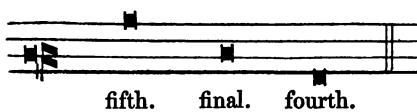
### V. AUTHENTIC.

*Fa.*



### VI. PLAGAL.

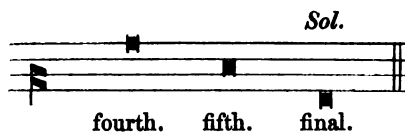
*Fa.*



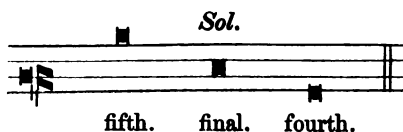
<sup>1</sup> This must not be confounded with the modern dominant, which is invariably the fifth above the key-note.

<sup>2</sup> Alfieri.

## VII. AUTHENTIC.



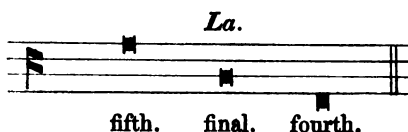
## VIII. PLAGAL.



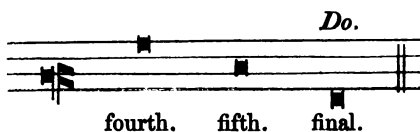
## IX. AUTHENTIC.



## X. PLAGAL.



## XI. AUTHENTIC.



When the melody includes the whole range of the notes of the mode, the mode is said to be *perfect*; when it falls short of the whole range, *imperfect*; when it exceeds the range, *superfluous*.

Of the above modes the eight first only are used for the Psalms and Canticles. Their Finals, Dominants, and Character, are shewn in the following

TABLE.

MODE.	FINAL.	DOMINANT.	CHARACTER.	
I. . .	Re, <i>d</i>	La, <i>a</i>	Authentic, Grave.	} MINOR.
II. . .	Re, <i>d</i>	Fa, <i>f</i>	Plagal, Mournful.	
III. . .	Mi, <i>e</i>	Do, <i>c</i>	Authentic, Exulting.	
IV. . .	Mi, <i>e</i>	La, <i>a</i>	Plagal, Harmonious.	
V. . .	Fa, <i>f</i>	Do, <i>c</i>	Authentic, Gladdening.	} MAJOR.
VI. . .	Fa, <i>f</i>	La, <i>a</i>	Plagal, Devout.	
VII. . .	Sol, <i>g</i>	Re, <i>d</i>	Authentic, Angelical.	
VIII. . .	Sol, <i>g</i>	Do, <i>c</i>	Plagal, Sweet.	

The first four modes are classed as minor, because their tonic third, or third above their final, is a minor third, which gives their melody a minor character,

although the range of these modes does not, either ascending or descending, in other respects correspond with the modern minor scale. The four last modes are called major, because their tonic third is major; but they do not in other respects correspond with the modern major scale.

### The Eight Modes or Tones for the Psalms.

In order to learn to sing the Eight Tones accurately, begin by sounding the final, the dominant, and the intervals between them. This will tune the ear to the rhythm of the tone, and will enable it to direct the voice.

In adapting the words of the Psalms to the eight tones, as the changes from the dominant, both in the middle, called *mediations*, and at the end of the tones, called *cadences*, have not in all the same number of single or combined notes, a different number of syllables must be used for the mediations and cadences, as specified in the following Table, and at the beginning of each of the tones for feasts.

TONE.	MEDIATION.	CADENCE.
I. . .	4 syllables . .	4 syllables.
II. . .	2 „ . .	3 „
III. . .	4 „ . .	3 „ (2d cadence, 4.)
IV. . .	4 „ . .	5 „ (2d cadence, 1 ; 3d cadence, 4.)
V. . .	2 „ . .	4 „
VI. . .	3 „ . .	4 „
VII. . .	4 „ . .	4 „
VIII. . .	2 „ . .	4 „

When a short unaccented syllable occurs at the mediation or cadence of any of the tones, it is joined to the next long syllable, and the two are reckoned as one, and sung to the same note: as, *Do-mino, Do-mini, Do-minum, &c.*

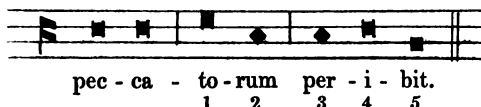
When the last word at the mediation of a verse in the 2d, 4th, 5th, or 8th tones, is a monosyllable or indeclinable, as, *exaudi me, Sion, David, Jerusalem*, it rises, and does not return to the dominant: as,—



When, at the mediation of the 1st, 3d, 6th, and 7th tones, the last word is a

monosyllable, it is joined to the preceding syllable, and both are sung to the same note: as, *potens-est*. But when the two last words are both monosyllables at the mediations of these four, and at the cadences of all the tones, they are reckoned and sung as two syllables: as, *ad te, de te*.

The cadences of the 5th and 7th tones should never begin on the last syllable of a word; and must therefore sometimes begin on the 5th last syllable: as,—



The *Finals* of the eight tones for the Psalms, here given, are taken from the Antiphons, because the Antiphons invariably end on the characteristic finals of their respective modes, but the third, fifth, and seventh tones for the Psalms do not.

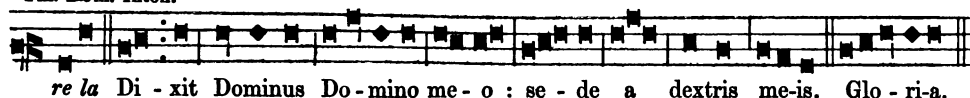
The *Intonations* of the eight tones are used, on doubles and Sundays, for the first verse only of each Psalm, and for all the verses of the Canticles at Lauds and Vespers; but on semidoubles they are not used for the Psalms, and only for the first verse of the Canticles. In ferial and simple office they are not used for either Psalms or Canticles.

## The Eight Tones

AS SUNG AT THE INTROIT.

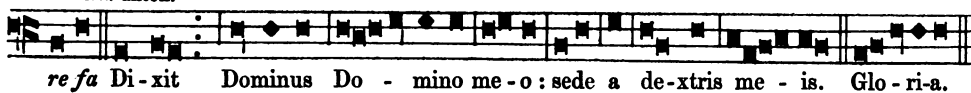
### TONE I.

Fin. Dom. Inton.



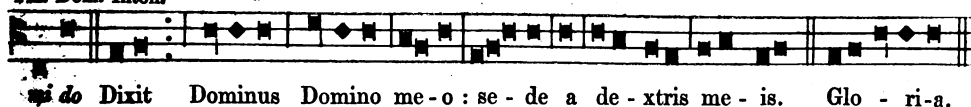
### TONE II.

Fin. Dom. Inton.



### TONE III.

Fin. Dom. Inton.







2D CADENCE.                      3D CADENCE.                      4TH CADENCE.

et sic fi - ni - tur.    et sic fi - ni - - tur.    et sic fi - ni - tur.

1 2 3 4                      1 2 3 4                      1 2 3 4

## TONE II.

MEDIATION, 2 SYLLABLES; CADENCE, 3 SYLLABLES.

Fin. Dom. Inton.    MEDIATION.                      CADENCE.

re fa Se-cun-dus Modus sic incipit, sic me-di - a-tur, et sic fi - ni - tur.

1 2    1 2    1 2 3

## TONE III.

MEDIATION, 4 SYLLABLES; CADENCE, 3 SYLLABLES.

Fin. Dom. Inton.    MEDIATION.                      1ST CADENCE.                      2D CADENCE.

mi do Terti-us Modus sic incipit, sic medi-a-tur, et sic fi - ni - tur. et sic fi - ni - tur.

1 2 3 4    1 2 3    1 2 3 4

## TONE IV.

MEDIATION, 4 SYLLABLES; CADENCE, 5 SYLLABLES.

Fin. Dom. Inton.    MEDIATION.                      1ST CADENCE.

mi la Quar - tus Modus sic in-ci-pit, sic me-di - a-tur, et sic fi - ni - tur.

1 2 3 4    1 2 3 4    1 2 3 4 5

2D CADENCE.                      3D CADENCE.

et sic fi - ni - tur.    et sic fi - ni - tur.

1    1 2 3 4

## TONE V.

MEDIATION, 2 SYLLABLES; CADENCE, 4 SYLLABLES.

Fin. Dom. Inton.    MEDIATION.                      CADENCE.

fa do Quintus Mo-dus sic in - ci - pit, sic me-di - a-tur, et sic fi - ni - tur.

1 2    1 2 3 4

## TONE VI.

**MEDIATION, 3 SYLLABLES; CADENCE, 4 SYLLABLES.**

Fin. Dom. Inton. MEDIATION. CADENCE.

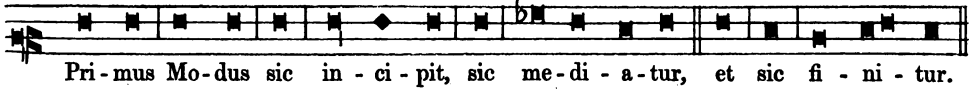
*fa la* Sex - tus Modus sic in-ci-pit, sic me-di-a-tur, et sic fi - ni-tur.

1 2 3 1 2 3 4

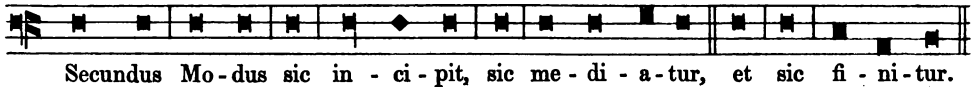
# The Eight Tones

FOR THE PSALMS ON FERIAS.

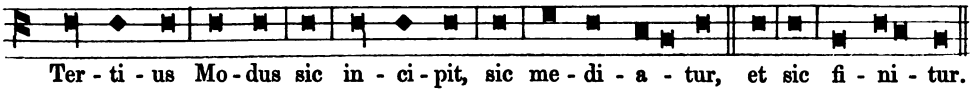
## TONE I.



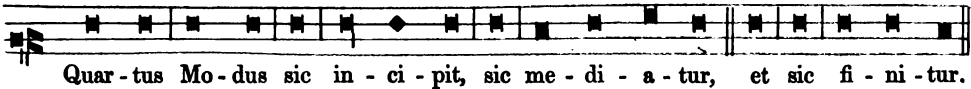
## TONE II.



## TONE III.

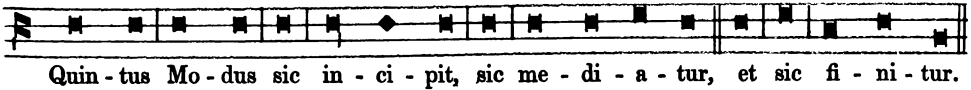


## TONE IV.

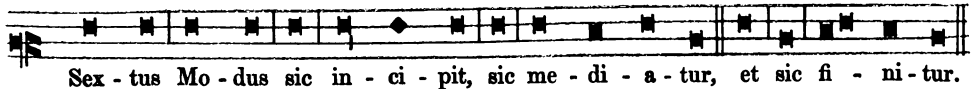


3<sup>rd</sup> Ending see Helms. p. XIV.

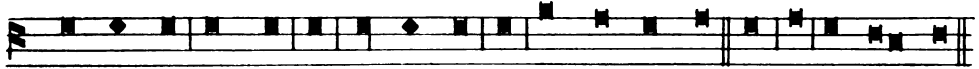
## TONE V.



## TONE VI.

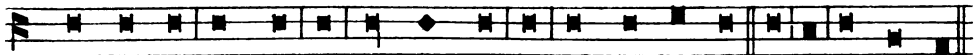


## TONE VII.



Se - pti-mus Mo - dus sic in - ci - pit, sic me - di - a - tur, et sic fi - ni - tur.

## TONE VIII. .



Oc - ta - vus Mo - dus sic in - ci - pit, sic me - di - a - tur, et sic fi - ni - tur.

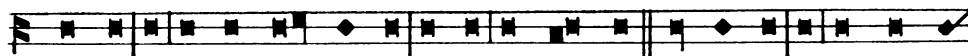
---

The three foregoing versions of the Eight Tones are taken, note for note, from Alfieri. The Dominants, Intonations, Bars, and number of syllables for the mediations and cadences, have been added, to assist the student in learning and applying the Tones to the Psalms.

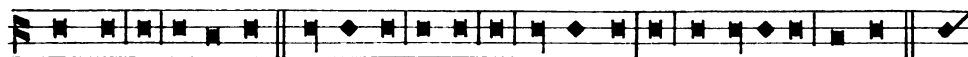
---

## Vespers.

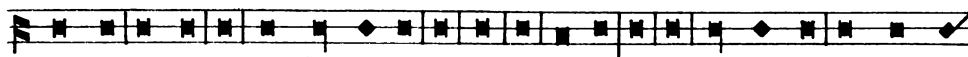
*For Festivals.*



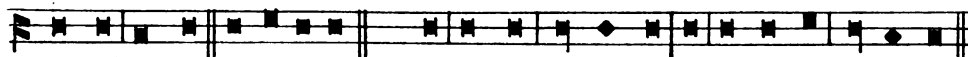
De - us in ad - ju - to - ri - um me - um in - ten - de. Do - mi - ne ad ad - ju -



- vandum me fes - ti - na. Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i San - cto.



Si - cut e - rat in prin - ci - pi - o et nunc et semper: et in sæ - cu - la sæ - cu -

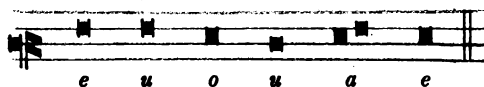


- lorum. A - men. Al - le - lu - ia. Or, Laus ti - bi Do - mi - ne Rex æ - ter - næ glo - ri - æ.

\* \* *In ferial office the Deus in adjutorium is sung on one note.*<sup>1</sup>

## Psalms.

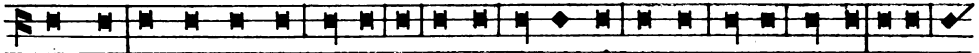
The five Psalms, when the Antiphons are not chanted, but only recited on the last note of the preceding Psalm, are each sung to any one of the Eight Tones indiscriminately, except the Eighth Irregular, which is exclusively used for the *In exitu Israel*. But when the Antiphons, for which see the "Antiphonarium," are chanted, the tone of each Psalm follows that of its Antiphon. The cadence also of the tone is regulated by the Antiphon. The tone and cadence are indicated, in Graduals, Vespers, Offices of the Dead, and other such books for the direction of choir, by the vowels of *sæculorum amen*, *e, u, o, u, a, e*, set to notes at the end of the Antiphon. Thus:—



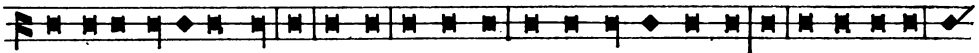
<sup>1</sup> The *Domine labia mea aperies* is always sung on one note.

These notes, being those of the second cadence of the first tone, would indicate that the tone of the following Psalm must be the first, with its second cadence.<sup>1</sup>

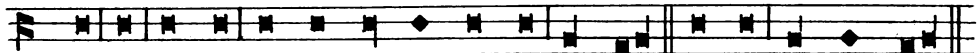
### Little Chapter.



Fra-tres, Be-ne-dic-tus De-us, et Pa-ter Do-mi-ni nos-tri Je-su Christi, Pater

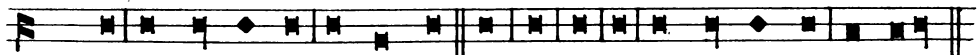


mi-se-ri-cor-di-a-rum, et De-us to-ti-us con-so-la-ti-o-nis, qui con-so-la-tur



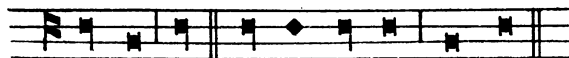
nos in om-ni tri-bu-la-ti-o-ne nos-tra. De-o gra-ti-as.

*At a period and interrogation.*



- - in pe-cu-ni-æ the-sau-ris. Quis est hic et lau-da-bi-mus e-um?

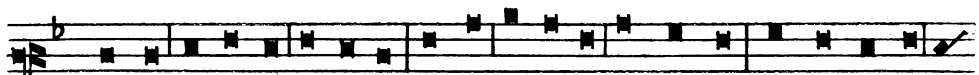
When the Little Chapter ends with a monosyllable, or an acute accent, it is sung thus:—



Or-ta est. Sæ-cu-lo-rum. A-men.

### Hymns.<sup>2</sup>

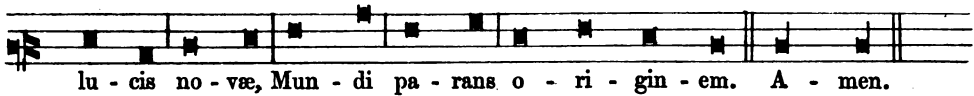
#### LUCIS CREATOR. I.



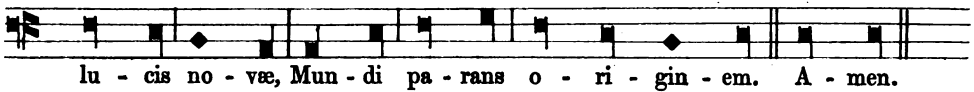
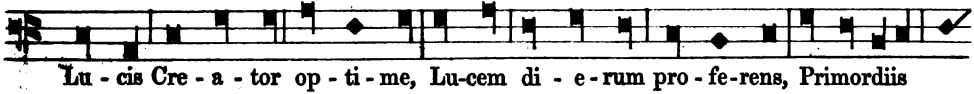
Lu-cis Cre-a-tor op-ti-me, Lu-cem di-e-rum pro-fe-rens, Pri-mor-di-is

<sup>1</sup> See the beginning of Complin.

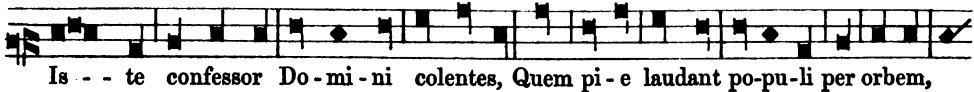
<sup>2</sup> These Hymns, and the Hymn at Complin, are taken from Vilsecker's "Vesperæ."



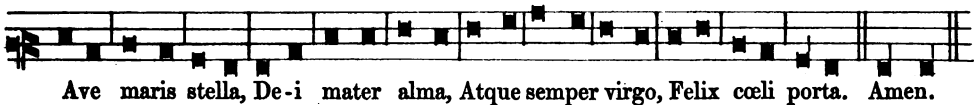
## LUCIS CREATOR. II.



## ISTE CONFESSOR.



## AVE MARIS.



## VENI CREATOR.

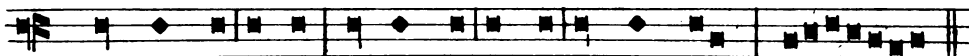


## Versicles.

*For Doubles and Semidoubles.*

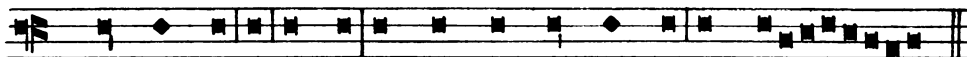




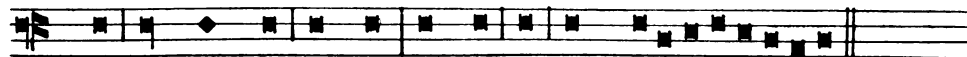


Ry. Me - mo - res e - runt no - mi - nis tu - i Do - mi - ne. e - - -

*For Simples and Ferias.*

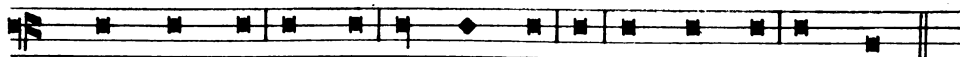


Ÿ. Do - mi - ne in cœ - lo, mi - se - ri - cor - di - a tu - a - - -

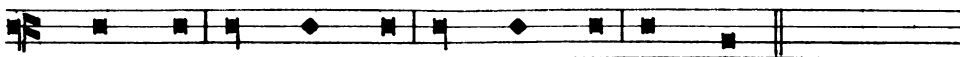


Ry. Et ve - ri - tas tu - a, us - que ad nu - bes - - -

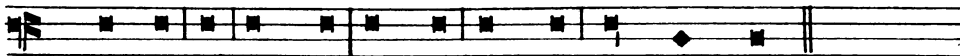
*For the Commemorations after Lauds and Vespers, the Preces after Complin, the Versicle after the Anthem of the B. V. at the end of Lauds, Vespers, or Complin, and before the Prayers at Benediction.*



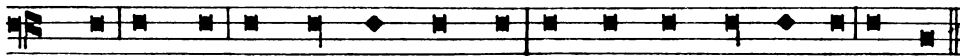
Ÿ. A - ma - vit e - um Do - mi - nus et or - na - vit e - um.



Ry. Sto - lam glo - ri - æ in - du - it e - um.

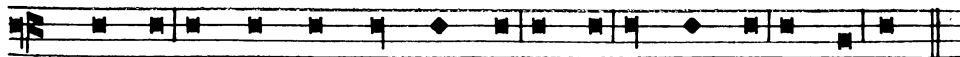


Ÿ. O - ra pro no - bis, Sanc - ta De - i Ge - ni - trix.



Ry. Ut dig - ni ef - fi - ci - a - mur pro - mis - si - o - ni - bus Christi.

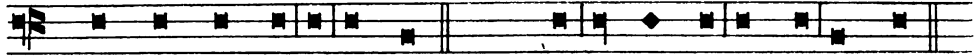
When a monosyllable, or a word with an acute accent on the last syllable, occurs at the end of a Versicle, it is sung as follows:—



Ÿ. Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne su - per nos.



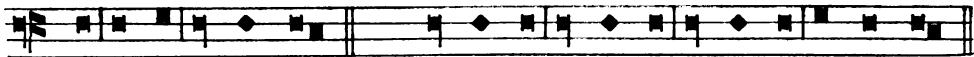
R. Quem - ad - mo - dum spe - ra - vi - mus in te.



V. Pro - ce - da - mus in pa - ce.

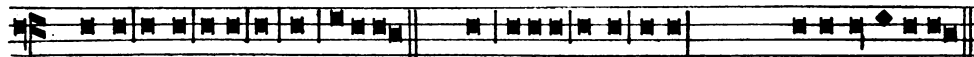
R. In no - mi - ne Christi. A - men.

In the Office of the Dead, and in that of Holy Week, the Versicles and Responses are sung as follows:—



V. A por - ta in - fe - ri.

R. E - ru - e Do - mi - ne a - ni - mas e - o - rum.

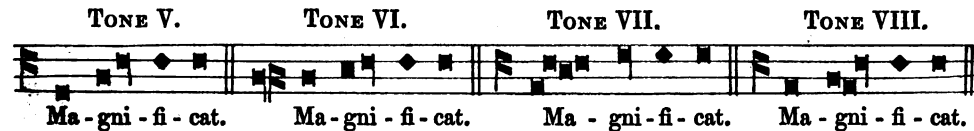
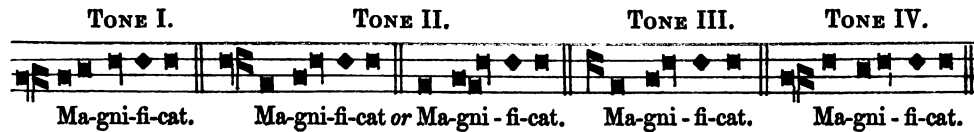


V. Homo pacis mee in quo speravi.

R. Qui edebat panes meos, &c. - - supplantationem.

## Magnificat.

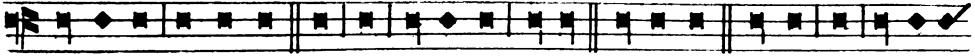
### INTONATIONS.



## Prayer.

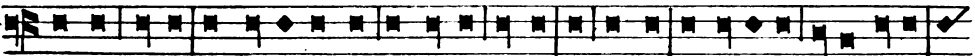
On Simples, Ferias, and in the Office of the Dead, the Prayer is sung entirely on one note, FA. On Doubles and Semidoubles, two inflections are used; the first, FA, MI, RE, FA, called the PUNCTUM PRINCIPALE; the second, FA, MI, called the SEMIPUNCTUM. The Punctum and Semipunctum are used only *once* each in

the same Prayer, however many the clauses, and *once* in the conclusion of the Prayer. The Punctum is sung first, and the Semipunctum second, in the Prayer; but in the conclusion of the Prayer, the Semipunctum first, and the Punctum second. Thus:



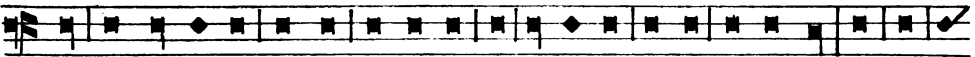
Do-mi-nus vo-bis-cum. Et cum spi-ri-tu tu-o. O-re-mus. De-us, qui ho-di-

PUNCTUM PRINCIPALE.



ernam di-em A-pos-to-lo-rum tu-o-rum Pe-tri et Pauli mar-ty-ri-o consecrasti:

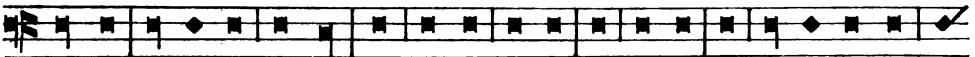
SEMIPUNCTUM.



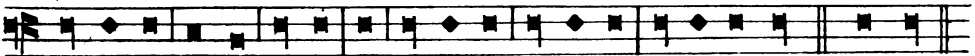
da Ec-cle-si-æ tu-æ e-o-rum in om-ni-bus se-qui præceptum: per quos



re-li-gi-o-nis sumpsit ex-or-di-um. Per Do-mi-num nostrum Je-sum



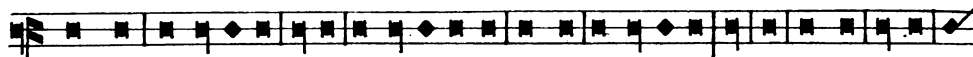
Christum fi-li-um tu-um, qui te-cum vi-vit et reg-nat in u-ni-ta-te



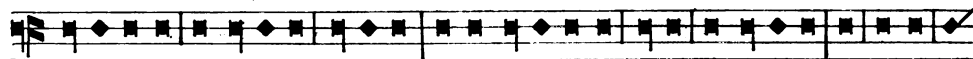
Spi-ri-tus Sancti De-us. Per om-ni-a sæ-cu-la sæ-cu-lo-rum. A-men.

When the Prayer concludes with *Qui vivis* or *Qui tecum*, the Punctum only is used, as above in *Spiritus Sancti Deus*.

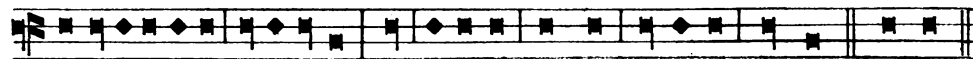
Besides the Punctum and Semipunctum, a third ferial inflection on the penultimate syllable from FA to RE is used for the Prayers at the end of the Divine Office; as, after Complin, at the Anthem of the B. V., at the Burial of the Dead, at the end of the Litanies, and at Benediction. Thus:—



Concede mi-se-ri-cors Deus fra-gi-li - ta - ti nostræ præsi-dium, ut qui Sanctæ De - i



ge-ni-tri-cis me-mo-ri-am a-gi-mus : in-ter-ces-si-o - nis e-jus au-xi-li-o a nostris



i-ni-qui-ta-ti-bus resurgamus. Per e-undem Christum Dominum nostrum. A-men.

Per - - - Christum Dominum nostrum.

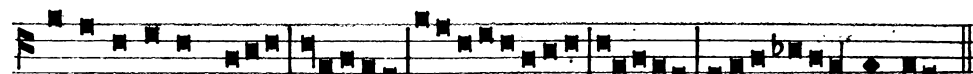
Qui vi-vis, &c. - - - sæ - cu - lo - rum.

### **Dominus vobiscum.**

(On one Note.)

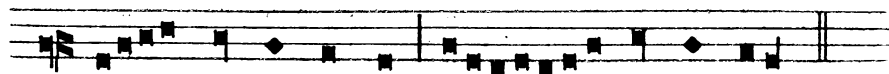
### **Benedicamus Domino.**

*For Solemn Feasts.*



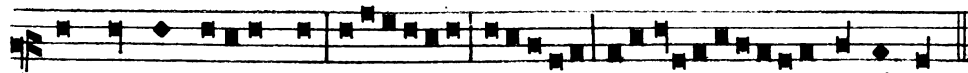
Be-ne-di-ca-mus Do - o - - o - - - o - - - o - - - mi - no.  
I - te - - - e - - - e - - - e - - - e - - - Mis-sa est.

*For Feasts of the B. V., Corpus Christi, and whenever the Hymns conclude with  
"Jesu tibi."*

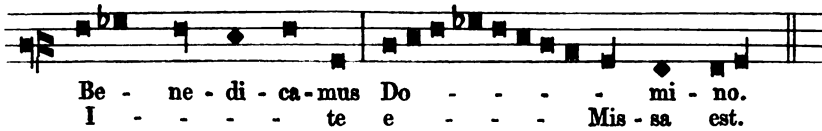
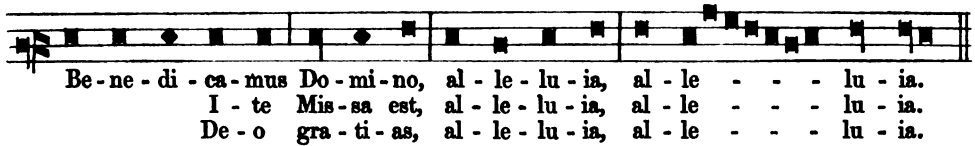
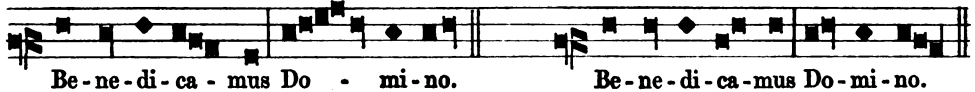


Be - - ne - di - ca - mus Do - - - - mi - no.  
I - - - - te - e - - - - Mis - sa est.

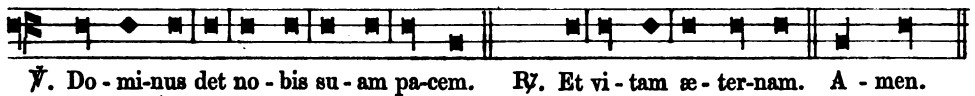
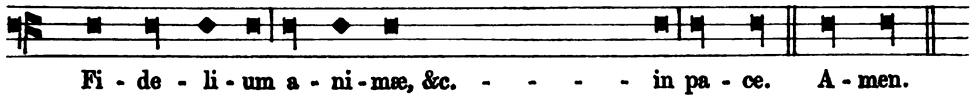
*For Feasts of the Apostles and Doubles.*



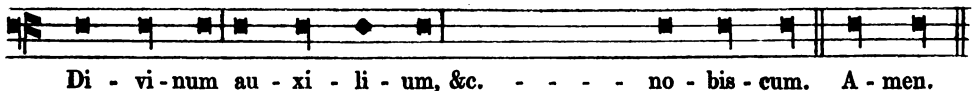
Be - ne - di - ca - mus Do - - - o - - - o - - - - mi - no.  
I - te - - - e - - - e - - - e - - - - Mis-sa est.

*For Sundays and Semidoubles.**In Paschal Time.**For Simple Feasts in Vespers only.**For Ferias.*

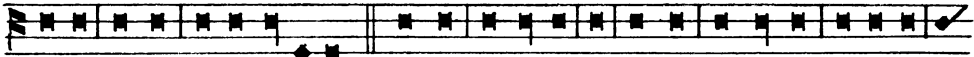
In the Pope's choir, *Deo Gratias*, after *Benedicamus Domino* and *Ita Missa est*, is sung thus: . .



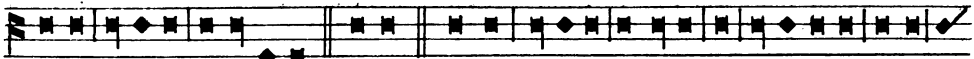
The Anthem of the B. V. is either sung by the choir or recited on one note. For the Versicle, see p. 20; the Prayer, p. 23.



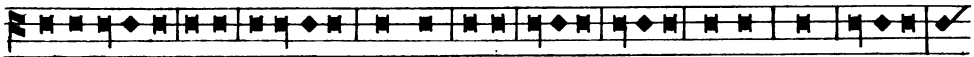
## Complin.



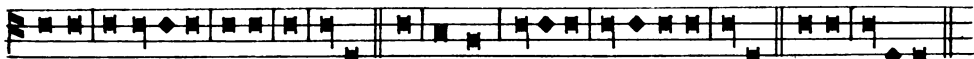
Ju-be Domne be-ne-di-ce-re. Noctem qui-e-tam, et fi-nem perfectum con-ce-dat



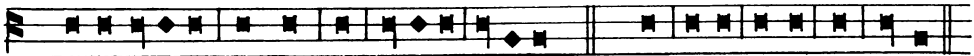
nobis Dominus omnipotens. Amen. Fratres, so-bri-i e-sto-te et vi-gi-la-te: quia



adversa-ri-us vester di-a-bo-lus tanquam le-o rugiens circuit, quærens quem devoret :

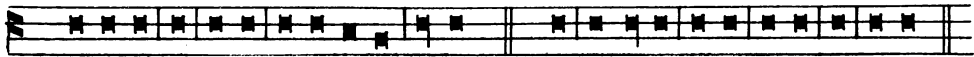


cu-i re-sis-ti-te fortes in fid-e. Tu autem Domine mi-se-re-re nobis. De-o gratias.



℣. Ad-ju-to-ri-um nostrum in no-mi-ne Domini. ℞. Qui fe-cit cœlum et terram.

*The Confiteor, Misereatur, and Indulgentiam, are recited, not sung.*



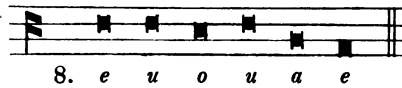
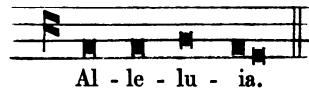
℣. Converte nos De-us sa-lu-ta-ris noster. ℞. Et a-ver-te i-ram tuam a no-bis.

*Deus in adiutorium meum intende, Gloria Patri, &c., are sung on one note.*

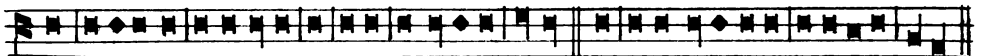
The Psalms are sung to any one only of the eight tones, which is taken from the Antiphon. Thus :



PASCHAL TIME

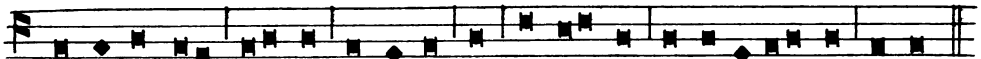


### TONE VIII.



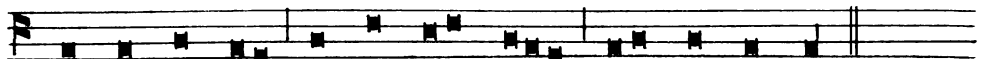
Cum invocarem, exaudivit me Deus jus-ti-ti-æ me-æ : in tri-bu-la-ti-o-nē dilatasti mihi.

### Antiphon.



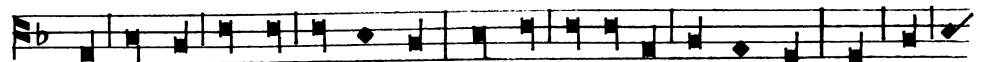
Mi-se-re-re mi-hi Do-mi-ne, et ex-au-di o-ra-ti-o-nem me-am.

### In Paschal Time.

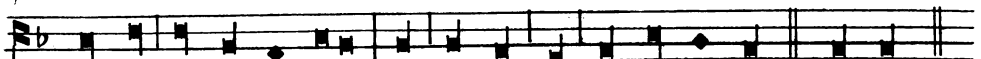


Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

### Hymn.



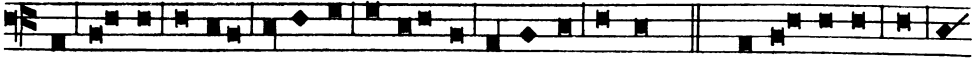
Te lu-cis an-te ter-mi-num, Re-rum cre-a-tor pos-ci-mus, Ut pro



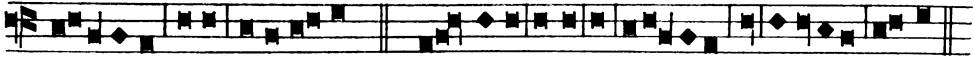
tu - a cle-men-ti - a, Sis præ-sul et cus-to - di - a. A - men.

Little Chapter. Same as at Vespers.

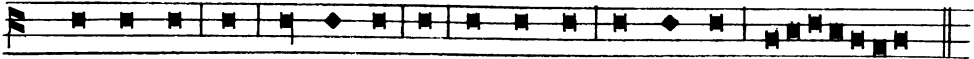
## Responses.



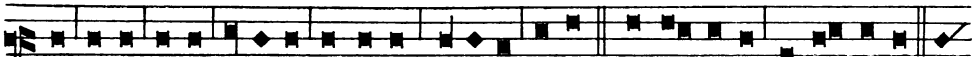
In ma-nus tu - as Do-mi-ne com-men-do spi-ri-tum meum. R̃. Re-de - mi-sti nos



Do - mi-ne Deus ve-ri - ta-tis. Ṽ. Glo - ri-a Patri et Fi - li-o et Spi-ri-tu-i Sancto.



Ṽ. Cus - to - di nos Do - mi - ne ut pu - pil - lam o - cu - li, i - -  
R̃. Sub um - bra a - la - rum tu - a - rum pro - te - ge nos, o - s.

*Paschal Time.*

In manus tu - as Domine commendo spiritum meum. Al - le - lu - ia, Al - le - lu - ia.

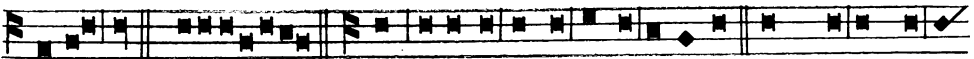


Ṽ. Redemisti nos Domine Deus ve-ri-ta-tis. Gloria Patri et Fi-li-o et Spi-ri-tu-i Sancto.

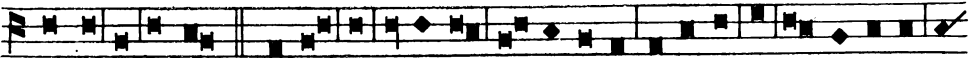
## Nunc dimittis.

*Antiphon.*

## TONE III.



Sal - va nos. 3. e u o u a e Nunc dimittis servum tuum Domine, secundum verbum

*Antiphon.*

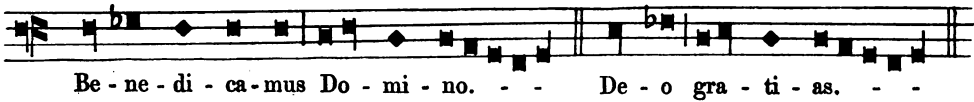
tuum in pa - ce. Sal - va nos Domine vi - gi - lan - tes, custodi nos dormientes:





**Preces.** *See p. 20.*

**Prayer.** *See p. 23.*



**Benedicat.** *On one Note.*

**Anthem of the B. V. and Virginum.** *As in Vespers.*

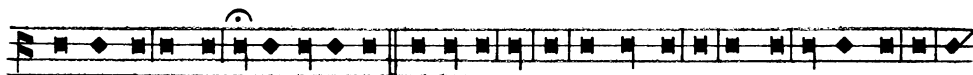
## High Mass.

### Collect and Postcommunion.

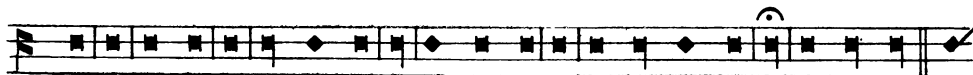
See the rules and examples of Chants for Prayers, given pp. 21 and 22.

### The Epistle

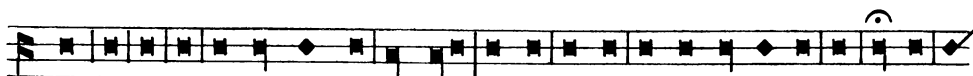
is sung on one note, except an inflection when an interrogation occurs, and one at the end. The fourth syllable before a period is a good deal prolonged, signified by this mark  $\frown$ . Thus:—



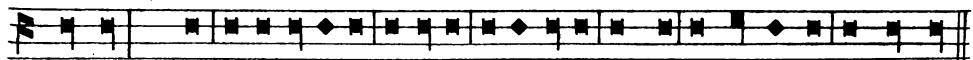
Lec-ti-o Li-bri Sa-pi-en-ti-æ. Be-a-tus vir qui in-ven-tus est si-ne ma-cu-la: et



qui post aurum non a-bi-it, nec spe-ra-vit in pe-cu-ni-a et the-sau-ris.

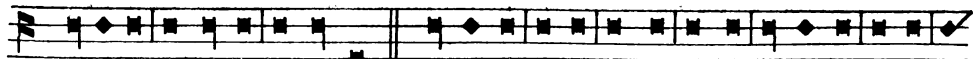


Quis est hic, et lau-da-bi-mus e-um? Fe-cit e-nim mi-ra-bi-li-a in vi-ta

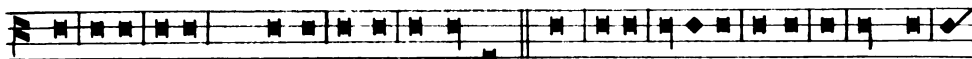


su-a. - - Et e-lee-mo-sy-nas il-li-us en-ar-ra-bit om-nis ec-cle-si-a sanctorum.

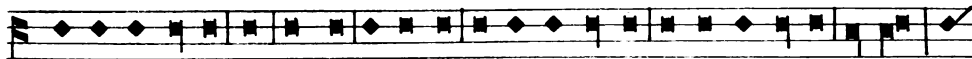
### Propheries and Lessons.



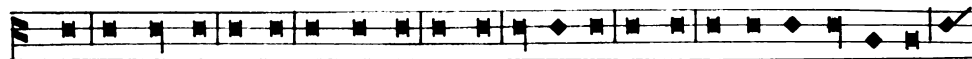
Lec-ti-o Michææ Prophetæ. Do-mi-ne Deus pater pasce populum tuum



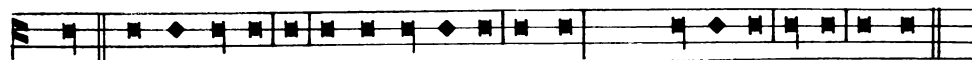
in virga tu - a - - - jux - ta di - es an - ti - quos. Quis Deus si - mi - lis tu - i, qui au - fers



in - i - qui - ta - tem, et transis pec - ca - tum re - li - qui - a - rum hæ - re - di - ta - tis tu - æ?

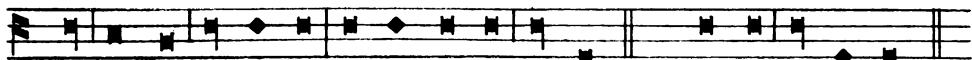


Non im - mit - tet ul - tra fu - ro - rem suum, quo - ni - am volens mi - se - ri - cor - di - am



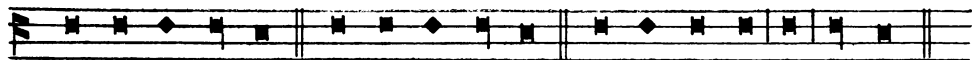
est. Re - ver - te - tur, et mi - se - re - bi - tur nos - tri - - - Do - mi - ne De - us noster.

Lessons in the Office are sung in like manner, except that the last period concludes with a fifth below the monotone, as at the word "antiquos" above. They end thus:—



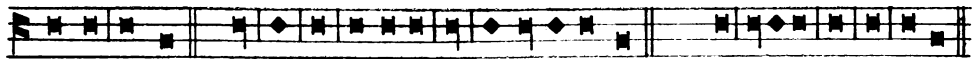
Tu au - tem Do - mi - ne mi - se - re - re no - bis. R̃. De - o gra - ti - as.

During the last three days of Holy Week the Lessons, as well as the Prophecies and the Psalms, end usually as follows; but may end without any inflection.



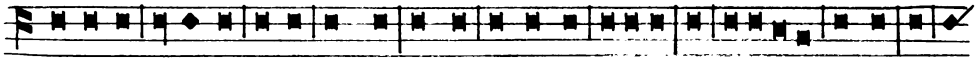
Ex - er - ce - a - tur. Su - a - vi - ta - tis. Ha - bi - ta - bunt in e - a.

### *Pater Noster before the Lessons.*

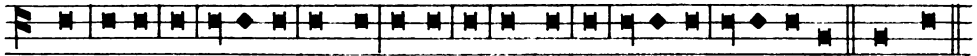


Pater noster. ̃. Et ne nos inducas in ten - ta - ti - o - nem. R̃. Sed libera nos a malo.

### The Absolution.

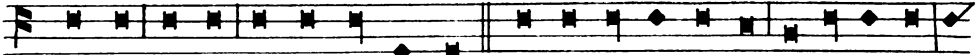


Ex-au-di Do-mi-ne Je-su Christe preces servorum tuorum, et miserere nobis, qui

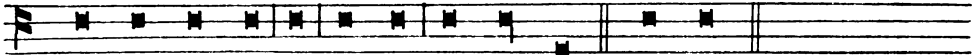


cum Patre et Spiritu Sancto vi-vis et regnas in sæ-cu-la sæ-cu-lo-rum. A-men.

### The Blessing.



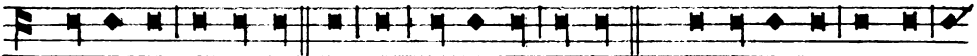
Ju-be Dom-ne be-ne-di-ce-re. Be-ne-dic-ti-o-ne per-pe-tu-a



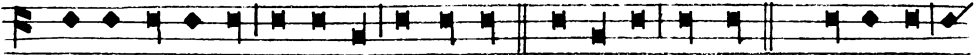
be-ne-di-cat nos Pa-ter æ-ter-nus. A-men.

### The Gospel

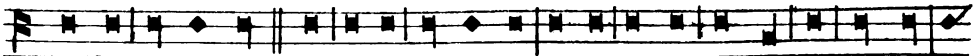
admits of an inflection from the dominant on the fourth syllable, this being made emphatic and prolonged, before a period or note of interrogation, and on the fifth syllable from the end. Thus:—



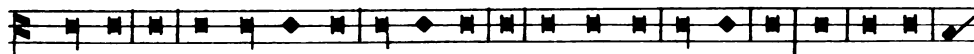
Do-mi-nus vo-bis-cum. Et cum spi-ri-tu tu-o. ʒ. Se-quen-ti-a Sanc-ti



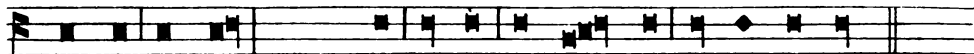
E-van-ge-li-i secundum Matthæum, secundum Marcum. Rʒ. Glo-ri-a  
 . . . Jo-an-nem, . . . Lu-cam.



ti-bi Do-mi-ne. In il-lo tem-po-re, di-xit Si-mon Petrus ad Je-sum.

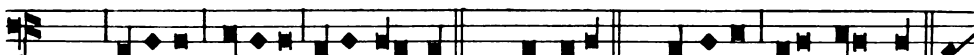


Ec-ce nos re - li - qui-mus om - ni - a, et se - cu - ti su - mus te, quid er - go

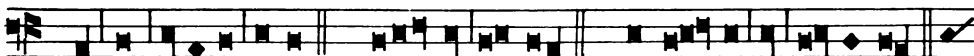


er - it no - bis? - - - et vi - tam æ - ter - nam pos - si - de - bit.

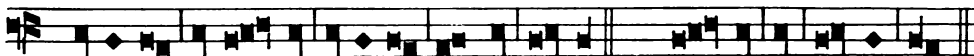
### Solemn Preface.



Ÿ. Per om-ni-a sæ-cul-a sæ-cu-lo - rum. R̃. Amen. Ÿ. Do-mi-nus vo - bis - cum.

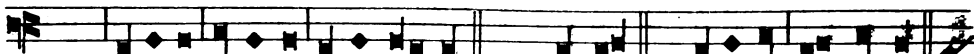


R̃. Et cum spi-ri-tu tu-o. Ÿ. Sur - sum cor-da. R̃. Ha-be - mus ad Do-mi-num.

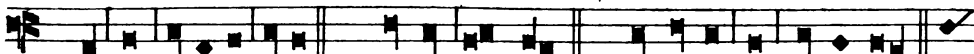


Ÿ. Gra-ti - as a - ga - mus Do-mi-no De - o nostro. R̃. Dig-num et jus - tum est.

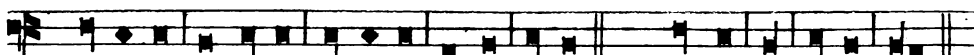
### Ferial Preface.



Ÿ. Per om-ni-a sæ-cu - la sæ-cu - lo - rum. R̃. A-men. Ÿ. Dominus vo - bis - cum.



R̃. Et cum spi-ri-tu tu-o. Ÿ. Sursum cor - da. R̃. Ha-be-mus ad Do-mi-num.

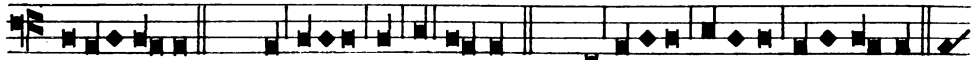


Ÿ. Gra-ti - as a - ga - mus Do-mi-no De - o nostro. R̃. Dignum et jus-tum est.

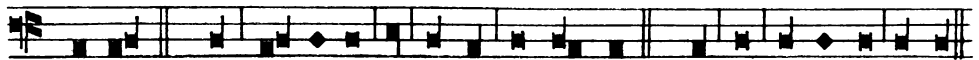
## Pater Noster and Pax Domini.



✠. Per om-ni-a sæ-cu-la sæ-cu-lo-rum. R̃. A-men. . . Et ne nos inducas in



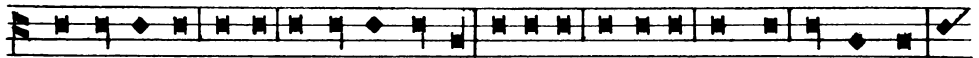
tentationem. R̃. Sed libera nos a ma-lo. . . ✠. Per omnia sæcula sæculorum.



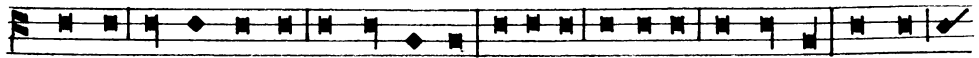
R̃. A-men. ✠. Pax Do-mi-ni sit sem-per vo-bis-cum. R̃. Et cum spi-ri-tu tu-o.

## Solemn Communion on Maundy Thursday, and at Pontifical High Mass.

### CONFITEOR.



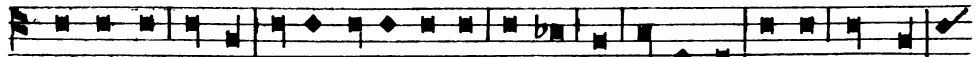
Con-fi-te-or De-o om-ni-po-ten-ti, Be-a-tæ Ma-ri-æ sem-per Vir-gi-ni,



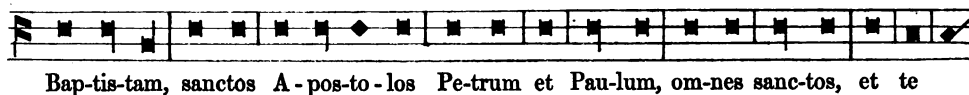
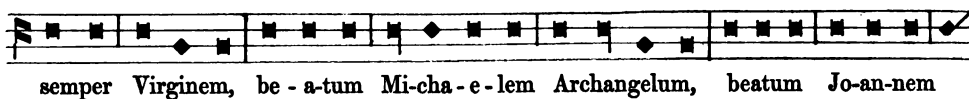
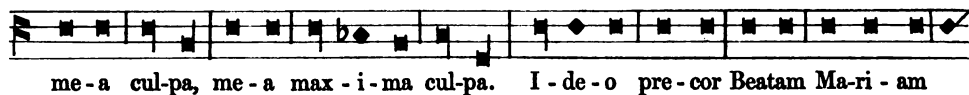
beato Mi-cha-e-li Arch-an-ge-lo, be-a-to Jo-an-ni Bap-tis-tæ, sanc-tis



A-pos-to-lis Pe-tro et Pau-lo, om-ni-bus sanctis et ti-bi Pa-ter: qui-a



pec-ca-vi ni-mis co-gi-ta-ti-o-ne, ver-bo et o-pe-re: me-a cul-pa,



**Itē missa est, &c. See p. 23.**

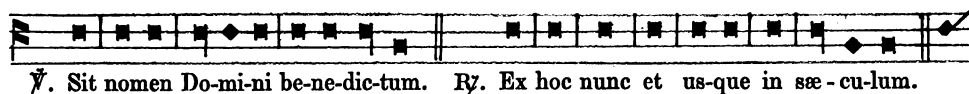
*Sundays in Advent and Lent.*

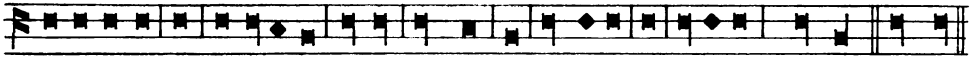
*For the Dead.*



*For the Vigil of Christmas, and the Feast of the Holy Innocents, see the Benedicamus for Apostles, p. 28.*

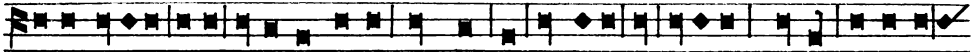
**At a Pontifical High Mass.**



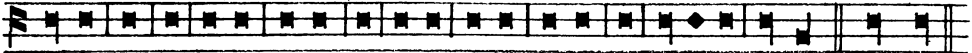


Be-ne-di-cat vos omnipotens De-us Pa-ter et Fi-li-us et Spi-ritus Sanctus. Amen.

*Also :*



Be-ne-dic-ti-o De-i om-ni-po-ten-tis Pa-tris et Fi-li-i et Spi-ritus Sancti, descendat

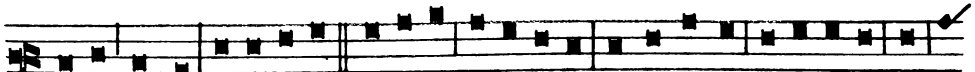


su-per nos (et locum is-tum, et su-per fructus ter-ræ) et ma-ne-at semper. A-men.



# Holy Week.

## Maundy Thursday.



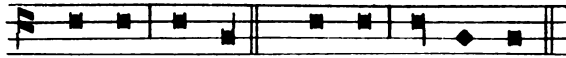
Pange lingua glo-ri-o-si corporis mysterium sanguinisque pre-ti-o-si quem  
in mundi pretium, fructus ventris ge-ne-ro-si rex ef-fu-dit gentium. A-men.

## Good Friday.



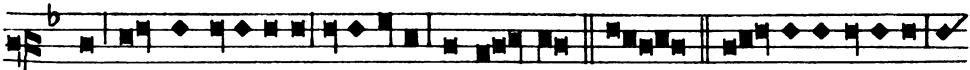
Oremus, di-lec-tis-si-mi - - Ec-cle-si-a sancta Dei: ut e-am Deus - - toto orbe  
terrarum: sub-ji-ci-ens - - et po-tes-ta-tes detque nobis - - vitam degentibus  
glo-ri-fi-ca-re - - - omnipotentem. O - re-mus. Flectamus ge-nu-a. Le - va - te.  
Ec - ce li - - gnum Cru - - cis. In quo sa - - lus mun - di  
pe - - pen - dit. R<sup>y</sup>. Ve - ni - te a - do - re - - mus.

## Holy Saturday.

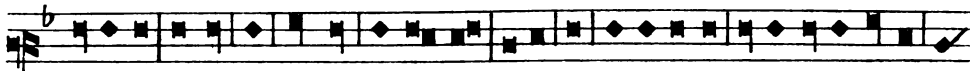


Lu-men Christi. Ry. De - o gra - ti - as.

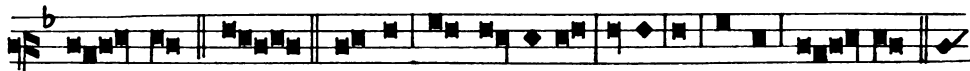
## Lamentations.



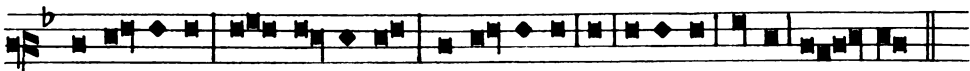
De La-men-ta-ti-o-ne Jeremiæ Pro - phe - tæ. Heth. Mi - se-ri-cor-di-æ



Domini qui-a non sumus consumpti: quia non defecerunt mi-se-ra-ti-o-nes

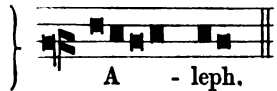


e - - jus. Heth. No - vi di - lu - cu - lo: multa est fides tu - - a.



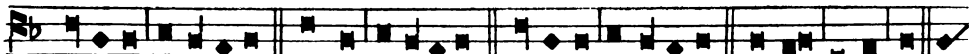
Je - ru - sa - lem, Je - ru - sa - lem, con-ver-te-re ad Dominum Deum tu - um.

*In like manner are sung the other Lamentations and the Prayer of Jeremias. When the Hebrew letters are of two syllables they are sung thus:*



A - leph.

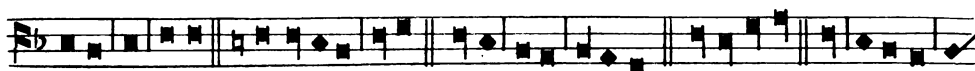
## Litaney.



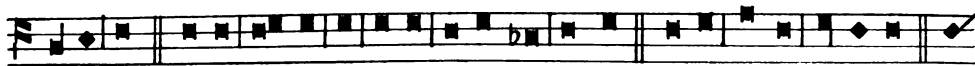
Ky-ri-e e-le-i-son. Christe e-le-i-son. Ky-ri-e e-le-i-son. Christe au-di nos.



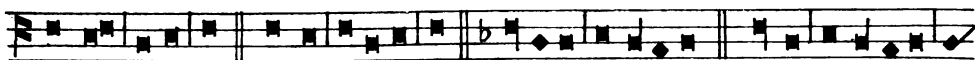
Christe ex-au-di nos. Pater de cœ-lis Deus. Mi-se-re-re nobis. Sancta Ma-ri-a.



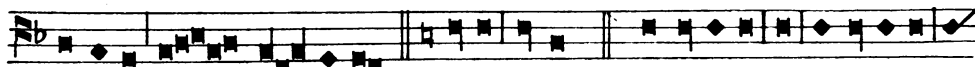
O-ra pro nobis. Pro-pi-ti-us es-to. Parce nobis Domine. Peccatores. Te ro-ga-mus



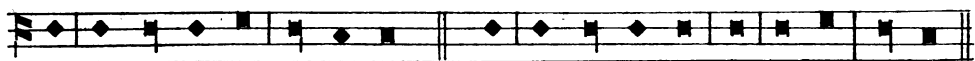
au-di nos. Agnus De - i qui tol-lis pec-ca - ta mundi. Par-ce no - bis Do-mi-ne.



Christe au-di nos. Christe ex-au-di nos. Ky-ri-e e-le-i-son. Christe e-le-i-son.



Ky-ri-e e - le - i-son. Pater noster. V̇. Ex-au-di-at nos om-ni-po-tens



et mi - se - ri - cors Do - mi - nus. Ṙ. Et cus - to - di - at nos sem-per. A-men.

DEO NOSTRO SIT JUCUNDA DECORAQUE LAUDATIO.

Ps. cxlvi. 1.

## Appendix.

## EXERCISES FOR THE VOICE.

The image displays six rows of musical exercises for the voice, each consisting of two staves. The exercises are labeled with solfège syllables and letter notes.

- Row 1:** Left staff labeled *do* with note *c*; right staff labeled *mi* with note *e*.
- Row 2:** Left staff labeled *sol* with note *g*; right staff labeled *fa* with note *f*.
- Row 3:** Left staff labeled *la* with note *a*; right staff labeled *do* with note *c*.
- Row 4:** Left staff labeled *do* with note *c*; right staff labeled *mi* with note *e*.
- Row 5:** Left staff labeled *sol* with note *g*; right staff labeled *fa* with note *f*.
- Row 6:** Left staff labeled *la* with note *a*; right staff labeled *do* with note *c*.

Each exercise consists of a series of notes on a five-line staff, with a double bar line in the middle of each row. The notes are represented by small black squares.

do THIRDS. FOURTHS. FIFTHS.

SIXTHS. do THIRDS. FOURTHS.

FIFTHS. SIXTHS. do THIRDS.

FOURTHS. FIFTHS. SIXTHS.

do THIRDS. FOURTHS. FIFTHS.

SIXTHS.

THE END.

## General Index.

---

ABSOLUTION before Lessons, how to chant, 31.  
Adjutorium nostrum, 25.  
Accidental Characters, 4.  
Ambrosian Chant, what, 1.  
Amavit eum Dominus, 20.  
Anthem of the B. V. M. recited or sung, 24.  
Appendix, 39.  
Arezzo, Guido of, 2.  
Authentic mode, what, 8.  
Ave maris stella, 19.  
Benedicamus Domino, Vespers, and Mass, 23.  
Bars, use of, 5.  
Blessings, before Complin, 23 ; Lessons, 31 ; at Pontifical High Mass, 34.  
Cadences, what, 10.  
Clefs, to what equivalent in modern music, 3 ; use of, 3.  
Collect, Chant for, 29.  
Commemorations, 20.  
Complin, 25.  
Concede misericors Deus, 23.  
Confiteor at Complin, 25 ; at Pontifical High Mass, 33.  
Constitues eos principes, 19.  
Converte nos, 25.  
Cum invocarem, 26.  
Deo gratias, in the Pope's choir, 24.  
De Muris, inventor of Clefs, 3.  
Deus in adjutorium, 17, 25.  
Deus qui hodiernam, 22.  
Divinum auxilium, 24.  
Do, used instead of Ut, 2.  
Domine labia mea, 17 (note).  
Dominus vobiscum, before the Prayer, 22.  
Dominant, what, 9.  
Dominus det nobis suam pacem, 24.  
Ecce lignum, 36.

Eighth, or Octave, what, 7.  
Eight Tones, for Introit, 11 ; for Psalms on Feasts, 12 ; on Ferias, 15 ; composed by King David, 1 (note).  
Epistle, how to chant, 29.  
e, u, o, u, a, e, explained, 17.  
Exercises for the voice, 39.  
Ferial inflection for Prayer, 22.  
Fiat misericordia, 20.  
Fidelium animæ, 24.  
Fifth, what, 7.  
Final, known from antiphon, 11.  
Flat, when used, 4.  
Fourth, what, 7.  
Franco of Cologne, inventor of notes, 3.  
Fratres sobrii estote, 25.  
Gamut or Scale, 5.  
Greek and Roman system, 2.  
Gregorian system, 2.  
Gregorian scales, 6.  
Gospel, how to chant, 31.  
Guide, what, 4.  
High Mass, 29.  
Holy Saturday, 37.  
Holy Week, 36.  
Hymns, Vespers, 18 ; Complin, 26.  
In exitu Israel, 14, 17.  
Inflection, ferial, 22.  
In manus tuas, 27.  
Intonation, when used, 11.  
Intervals, 7.  
Introduction, 1.  
Irregular Tone, 14.  
Iste confessor, 19.  
Ite missa est, 23, 34.  
Jube Domne, Complin, 25 ; before Lessons, 31.  
Lamentations, 37.

Lessons, how to chant, 29.  
 Litany, 37.  
 Little Chapter, Vespers, 18; Complin, 26.  
 Lucis Creator, 18, 19.  
 Lumen Christi, 37.  
 Magnificat, intonations for, 21.  
 Maundy Thursday, 36.  
 Mediations, what, 10.  
 Misereatur, 25.  
 Miserere mihi, 26.  
 Modern scales, Major, 5; Minor, 7.  
 Modes, definition of, 8; number of, 8; authentic,  
     8; plagal, 8; table of, 9, 10.  
 Music, introduced by the Apostles, 1.  
 Natural, 4.  
 Noctem quietam, 25.  
 Notes, kinds of, 3; length of, 3.  
 Nunc dimittis, 27.  
 Octave, what, 7.  
 Ora pro nobis Sancta Dei Genitrix, 20.  
 Pange lingua, 36.  
 Pater noster, before Lessons, 30; at Mass, 33.  
 Pax Domini, 33.  
 Plagal mode, what, 8.  
 Postcommunion, 29.  
 Prayer, how to chant, 21.  
 Preces after Complin, 28.

Preface, solemn, 32; ferial, and for the dead, 32.  
 Procedamus in pace, 21.  
 Prophecies, how to chant, 29.  
 Psalms at Vespers, 17; Complin, 25.  
 Punctum principale, what, when used, 21.  
 Qui tecum, 22.  
 Qui vivis et regnas, how to chant, 22.  
 Requiescant in pace, 34.  
 Responses at Complin, 27.  
 Scale, Diatonic, 5; Gregorian, 6; Modern Major,  
     5; Minor, 7.  
 Semitone, what, 7.  
 Semipunctum, what, 21; when used, 22.  
 Seventh, what, 7.  
 Sharp, when used, 4.  
 Sixth, what, 7.  
 Stave, what, 2.  
 Syllables, how to adapt to Tones, 10, 11.  
 Te lucis, 26.  
 Third, what, 7.  
 Tu autem Domine, 25, 30.  
 Ut, re, mi, &c., 2.  
 Veni Creator, 19.  
 Versicles, for doubles and semidoubles, 19; ferias,  
     simples, Office of the Dead, Holy Week, 20, 21.  
 Vespers, 17.  
 Za, when used, 4.









*At press, the Third, Edition of*

# **The Faith of Catholics.**

ON CERTAIN POINTS OF CONTROVERSY,

CONFIRMED BY SCRIPTURE, AND ATTESTED BY THE FATHERS OF  
THE FIRST FIVE CENTURIES OF THE CHURCH.

REVISED AND GREATLY ENLARGED

BY THE REV. J. WATERWORTH.

THE Publisher respectfully invites the perusal of the following Letter from the reverend Editor, which explains the cause of the unavoidable delay that has taken place in preparing this important Work for the press :—

*“ To the Editor of ‘Dolman’s Magazine.’*

“ SIR,

*“ Newark, Sept. 27, 1845.*

“ FROM numerous letters received on the subject of the new edition of the ‘Faith of Catholics,’ on which I have been engaged during well-nigh four years, I find that an impression prevails that the difficulty of the undertaking had caused me to abandon it. This, however, is not the case; and I take this medium of informing the writers of these letters of inquiry, that the task is at length completed; that the manuscript is now, in fact, ready for the press. It will not be difficult to account for the length of time during which the completion of the work has been delayed, when it is known, that, on a careful review of the previous edition, it was found absolutely necessary not merely to re-translate almost all the extracts, especially those from the Greek writers, but to omit nearly one-fifth of the extracts as doubtful or inapplicable. Under these circumstances, the editor resolved to read all the works of the Fathers and ecclesiastical writers of the first five centuries; and, without reference to any text-book or index, or to any previously published work whatever, to give the result of his own reading. In every instance, accordingly, each work has been read once; whilst most of the writers of that age have been read a second and even a third time, to secure as perfect accuracy as possible, and to give a just representation of their opinions, in a literal, and generally a verbatim, translation. The result of this labour will, the editor calculates, fill two large octavo volumes. I am your obedient servant,

“ J. WATERWORTH.”

*Now in the course of publication, in Monthly Parts, The*

## **Mores Catholici ; or, Ages of Faith.**

The “Mores Catholici,” from the prodigious extent of information selected out of the most recondite and time-forgotten sources, and condensed in its pages, by an elegance of diction and purity of style peculiar to itself, stands unrivalled in the literature of the age. The principal object of this work being to exhibit the influence of Catholic Christianity over the civilised world during the Middle Ages, when so far as is practicable to humanity, there was but “one fold, and one Shepherd,” the author has brought to bear upon his subject an intimate and thorough acquaintance, not merely with classical and modern erudition, but with all the literary stores of Europe, accumulated for centuries past. This work thus forms a study, and a treasury of thought, for the historian, the antiquary, the poet, and the philosopher, and at the same time serves as the mirror of chivalry and Christian graces.

It is printed in large octavo, in double columns, but with a type similar to that employed in the first edition, and will be continued regularly on the 1st of each Month until completed, price Two Shillings each Part.

LONDON: C. DOLMAN, 61 NEW BOND STREET.







**This book is under no circumstances to be  
taken from the Building**

[illegible]





